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WHOLE NO. 107.

Letters Patent for Inventions.

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VI.

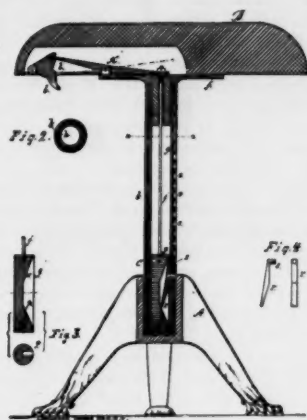
FROM the earliest decisions it appears that the exercise of a certain degree of originaive skill in any industry was part of the possession of the public, and consequently outside of the protection of letters patent. Thus a patent having been granted in the time of Elizabeth to one Hastings for making a fabric termed "frizadres," which seems not to have been previously known in England, but, a bill being exhibited in the Exchequer Chamber, it appeared that certain clothiers had made "baies" very like the new material, "for which cause they were neither punished nor restrained from making their baies like to his frizadres." The same authority quotes the case of one Matthey in the early part of the same reign, who had a patent "for the sole making of knives with bone hafts and plates of latten," but as the warden of the Company of Cutlers showed "that they did use to make knives before, though not with such hafts," it was held "that such a light difference of invention should be no cause to restrain them, whereupon he could never have benefit of this patent, although he labored very greatly therein." In these two cases is found the germ of the doctrine, now universally recognized, that the alleged improvement must display something more than mere mechanical judgment or the ordinary exercise of technical skill.*

A method being well known for making one fabric, no invention could be shown in simply using the same means for making another fabric substantially the same. Various materials having the quality of hardness and solidity, being of common use for knife handles, there could be no exercise of the inventive faculty in merely applying some other hard and solid material to the same purpose in the same way. Such changes involve no exertion of the creative talent, and overcome no obstacle not manifestly easy to overcome. They are within the ordinary discretion of manufacturers and artisans, as who should say, Brass is too brittle for my purpose, and lead too soft, therefore I will use iron; or, ivory is too costly for my use, therefore I will replace it with bone. A known manufacture, therefore, included not merely its exact practice, but such modifications as in the usual routine of the trade or art would naturally suggest themselves to a person ordinarily skilled therein. This is still an inherent principle of patent law, but in its application there are qualifications which should be kept in mind, and which are hereinafter stated in detail.

Until the case of *Morris v. Bransom*, there was no further elucidation, in accordance with modern practice, of the term "manufacture." In this Lord Mansfield decided that an addition to an old machine was patentable, and that an opposite meaning "would repeal almost every patent that was ever granted." This ruling, by completely overturning the dictum of Sir Edward Coke, and the decision in *Bircat's* case, saved practically the entire system from destruction and removed one of the causes which, during several generations, prevented the inventors of Great Britain from receiving the full benefit of her laws. Within a few years after this decision by Lord Mansfield many important patent causes were tried in England, and the ethical principles and practical rules laid down during their consideration soon formed a complete and symmetrical system. Although these cases were, almost without exception, subsequent in date to the achievement of American independence, their conclusions were adopted in our earliest patent trials, and reiterated in liberal and enlightened spirit by our jurists, are still binding on our courts. In nothing is this more apparent than in the determination of what constitutes patentable novelty or invention.

It was early settled that a "principle" taken in its abstract

sense cannot be the subject of a patent. This was epitomized by Chief-Justice Eyre (the other judges concurring), in *Boulton v. Bull*, A. D. 1795, as follows: "Undoubtedly there can be no patent for a mere principle, but for a principle so far embodied and connected with corporeal substance as to be in a condition to act and to produce effects in any art, trade, mystery, or manual occupation, I think there may be a patent." The same ruling was even more elaborately set forth nearly half a century later in the *Househill Company v. Neilson*: "A patent cannot be taken out solely for an abstract philosophical principle; for instance, for any law of nature, or any property of matter, apart from any mode of turning it to account in the practical operations of manufacture or the business and arts and utilities of life. * * * The instant that the principle, although discovered for the first time, is stated in actual application to, and as the agent of producing a certain specified effect, it is no longer an abstract principle; it is then clothed with the language of



PIANO STOOL.

practical application, and receives the impress of tangible direction to the actual business of human life." Bullor, J., in the same case, tersely explained the same truism: "The very statement of what a principle is, proves it not to be the ground of a patent. It is the first ground and rule for arts and sciences, or, in other words, the elements and rudiments of them. A patent must be for some new production from these elements and not for the elements themselves."

The matter may be readily illustrated.

Water, subjected to certain conditions of heat and pressure, is converted into a gas possessing great elasticity and expansive force. Here is an abstract principle, great in its possibilities, but, considered apart and alone, of no utility in the arts and barren of any useful purpose. As such, it would be no improvement in manufactures or industries, and a patent granted for it would be wholly without consideration. But couple this principle with means for producing a useful result, embody it in the operation of mechanism, or make it the guide and central idea of some manner of working in the arts, and its character is changed. This abstract, isolated fact of nature or scientific principle, made to manifest itself through tangible means for useful purposes, is abstract no longer. Embodied with two alternating water cylinders and suitable valves, it becomes the steam engine of Savany; caused to act upon pistons in cylinders alternately injected with a jet of cold water, it becomes the engine of Newcomen; caused to operate an apparatus in which an external condenser condenses the steam without cooling the cylinder, it becomes the engine of James Watt. Thus, while the property of matter, its manifestation of energy under certain conditions, considered in the abstract, is incapable of being patented, yet applied through suitable means to useful purposes, it gives rise to many subordinate principles of construction or operation, or, as they may be termed, principles practi-

cally applied, which, producing useful results, are the most important of inventions and clearly within the intent of the patent law.

Piano Stool.

THE purpose of this invention is to do away with the elevating-screw heretofore used in piano stools for raising and lowering the seat, and to substitute therefor an arrangement by which the seat can be adjusted to any desired height by simply lifting or lowering it in a direct line without rotating it. It consists in substituting a plain socket in the pedestal for the screw-threaded socket heretofore used, and in attaching to the under side of the stool, by means of a swivel connection, a smaller tube that is just large enough to move easily in the pedestal-tube as a substitute for the screw-rod. The smaller tube is guided in the pedestal-tube by a rib and groove, and a latch-operated locking device secures it at whatever point it is adjusted to.

Figure 1 is an elevation in vertical section of a piano stool having this improvement applied to it. Fig. 2 is a cross-section through the lines *x x*, Fig. 1. Figs. 3 and 4 are detail views of the lock. A represents the foot or pedestal of the stool, and B the seat. A tube, C, instead of the screw-socket tube heretofore used, is secured in the pedestal. Inside of this tube is a longitudinal rib, *d*, on one side, and through the opposite side are a number of holes, *e*, at short intervals apart and in a vertical row. A circular plate, *f*, is secured to the under side of the seat B, the centre being in the centre of the seat. To the centre of this plate is attached by a swivel connection one end of a tube, *g*, which is just large enough to fit and move in the tube C, and on one side of this tube is a longitudinal groove, *h*, on its exterior corresponding with the rib *d* in the tube C, so that the inner tube will be guided and steadied in the outer tube by the groove moving on the rib when raising and lowering the seat.

Inside of the inner tube, *g*, a weight, *I*, is suspended upon a rod, *j*, which passes up through the tube and through the bottom of the seat. The upper end of this rod is attached to one end of a lever, *K*, which extends inside of the seat to near its periphery, where its end is connected with a pivoted trigger, *l*, the finger-latch of which projects down through the seat and extends to a distance below it, so that it can be caught and operated with the finger. The lever is pivoted at its middle, so that when the latch is drawn back by the finger the end of the lever which connects with the trigger will be depressed and its opposite end lifted so as to raise the weight in the inner tube. The side of the weight which faces toward the row of holes in the outer tube is made with two inclined faces, *o p*, which pitch toward each other, and in the depression between these inclined faces is a short bar, *r*, on the upper end of which is a pin, *s*, which projects through a hole in the tube *g*, and is long enough to project through one of the holes *e* of the tube when it is thrown out. When the weight is down the upper inclined face, *o*, forces the upper end of the bar *r* outward and projects its pin *s* through the hole in the outer tube; but when the weight is raised, by pulling up on the trigger *l* the lower inclined face, *p*, trips the lower end of the bar and throws it outward, and as the side of the bar next to the tube is enlarged at its middle its upper end will be thrown inward, so as to draw the pin in and free it from the hole in the outer tube. When the pin is thus drawn in, the stool-seat can be lifted or lowered to any point, the tube *g* sliding in the tube. When the seat has been adjusted to the desired height the trigger is released and the weight drops, thus forcing the pin *s* outward, so that it will enter the first hole in the outer tube below where it was when the lever was released; and as these holes are quite near together, the seat will be stopped and held at about the point where it is when the trigger is released.

This device is quite simple, and it provides a strong and rigid support for the seat. The swivel-connection between the seat and its supporting-tube permits the seat to turn easily and freely in either direction, while the close fit of the tubes prevents any wobbling of the seat.

* There is a further reason in this, that most inventions require elaboration in practice, and, if mere mechanical changes could be patented, the inventor might be debarred from exercising ordinary skill in applying his invention to use, but this cannot extend to improvements which go beyond mere mechanical skill and judgment.

The May Music Festival.

THE preparations for the May music festival are progressing very satisfactorily, and its popular and artistic success is assured. The scale on which it is being prepared will make it of such dignified proportions as to entitle it to special prominence among the great music festivals of the world. Three thousand two hundred voices will be engaged altogether in the various programmes of the week and 300 musicians will compose the orchestra, all under the able direction of Theodore Thomas. The council of the music festival has requested a publication of the following address to the public, the first full official announcement of its intentions:

The first festival of the New York Music Festival Association, under the direction of Mr. Theodore Thomas, will be given at the Armory of the Seventh Regiment, of New York, beginning on the evening of Tuesday, May 3, 1888, and continue through the week. There will be four evening and three afternoon performances, which, by the character and variety of the works selected, the power and training of the chorus, the force and fullness of the orchestra, the renown of the solo artists and the mastery skill of the conductor will offer at once a comprehensive illustration of the finest musical works of the best masters and schools and the completest demonstration of the present extraordinary development of musical art both in America and Europe.

The inception of a great musical movement of this character, wholly in the interest of art and with a view to a permanent musical fund for similar purposes, has been associated with the names of a large number of the most eminent citizens of this community as an earnest of the universal sympathy to which it appeals, and those gentlemen have most readily given it the sanction of their approval. An ample guaranty fund has been subscribed, which has provided for all preliminary expense and placed the enterprise upon the most satisfactory financial foundation. The most gratifying and sincere interest in the success of the festival has been manifested by the musical organizations of other cities, many of which will lend their efficient aid to make that success triumphant.

The preparations for the festival have been long in active progress under the general charge of an advisory council aided by Mr. Thomas, and the arrangements are all now far advanced toward completion. The most notable event of the preparations is the organization of two great choruses—that of the New York Chorus Society, under the presidency of the Hon. Carl Schurz, assisted by many eminent citizens, and that of the Philharmonic Society of Brooklyn. Mr. Thomas is the musical director of these societies, and the results of his personal effort toward perfecting the choruses by constant and effective rehearsals have been already attested by their public performances. At the festival these choruses will be assisted by societies from other cities, including the Handel and Haydn Society of Boston, the Cecilia of Philadelphia, the Oratorio Society of Baltimore and the Worcester Festival Association of Worcester, making altogether a force of 3,000 admirably disciplined voices.

The orchestra will be composed of 300 musicians, selected from among the best performers in New York, Cincinnati, Chicago, Philadelphia and Boston.

The great organ will be constructed by Mr. Hilborne L. Roosevelt for the Festival Association. Mr. Dudley Buck will be the organist.

The list of artists already includes:

Mme. Amalia Materna, the greatest interpreter of Wagner, the original heroine in the performance of the Trilogy at Bayreuth, and whom Wagner has selected to create the leading part in his new work, "Parsifal;" Miss Annie Louise Cary, who will make her last appearance in public at the festival; Mrs. E. Aline Osgood, Miss Emily Winant, Herr Candidus, Mr. Theodore J. Toedt, Mr. Myron W. Whitney, Mr. Georg Henschel. Other engagements are pending.

Among the principal works which will be presented at the festival are the "Missa Solemnis" of Beethoven, the "Jubilate" and "Israel in Egypt" of Handel, Bach's "A Stronghold Sure," and the "Fall of Troy," by Berlioz. The closing scenes of "Götterdämmerung"—the finale of the Wagnerian Trilogy—will also be performed, with Mme. Materna as *Brunnhilde*.

At the afternoon performances, of which detailed announcements will be given, the selections will be such as to offer the greatest variety of interesting music of the highest character, interpreted by the orchestra and the solo artists.

The direction of the music festival is confident that if the most ample pecuniary guarantee, the most abundant musical resources of every kind, controlled with consummate skill, the utmost harmony of purpose and constant and generous coöperation can produce a result worthy of the aim of the enterprise and of the country that result will be achieved.

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Obituary.

GEORGE JARDINE.

GEORGE JARDINE died at his residence, No. 221 East Thirty-ninth street, on Sunday last, in the 82d year of his age. Mr. Jardine was born in the village of Dartford, England. After acquiring a thorough knowledge of the art of organ building under the instruction of Flight & Robson, he came to this country in 1837 and established the organ manufacturing business, which he pursued with such ability and success that his services were in constant demand by churches and other public institutions all over the country. He erected some of the largest and finest organs in the United States and Central and South America, notably those in St. Patrick's Cathedral, Fifth avenue, New York; the Brooklyn Tabernacle, the Mobile Cathedral, and Trinity Church, San Francisco. One of his best organs, that in St. George's Church in this city, pealed forth his funeral dirge on Thursday last at one o'clock, under the hands of his old friend, George W. Morgan.

The Philharmonic Society's Concert.

THE Philharmonic concert which took place at the Academy of Music on last Saturday evening, February 11, was not above the average given by the famous organization over which Theodore Thomas presides. Mozart's "Fifth Symphony," in D major, was carefully rendered, the last movement being particularly noticeable for a necessary precision and "go." If this work is not so interesting as others by the same composer, it can be listened to with pleasure by all who have not had their taste benumbed by the ponderous ideas and coloring met with in modern composer's compositions. The rendering of the Beethoven selection (two movements from the quartet No. 9, in C) was, upon the whole, very effective; but the first violins were often out of tune on the higher notes, especially in one particular passage. There is no reason, however, why such adaptations should find a place on the Philharmonic programmes, and we believe it a transgression against good taste. Orchestral works are plenty. Why drag in chamber music compositions? The novelty was Hans Huber's "Tell" symphony, op. 63, which is not symphonic in style at all, and fails in thematic development. The orchestration shows great skill, but the invention is not strong, and the work lacks seizable melodic motives, continuous passage work taking their place. The "Scherzo" is the most pleasing number, and was much applauded. The vocalists were Mrs. E. Aline Osgood and Mr. Toedt. Neither of them created a deep impression, but both seemed to lack power sufficient to fill the hall. The lady will no doubt be heard under more favorable conditions. The pieces were a solo by Glück and a duet by Berlioz.

NEW MUSIC.

[Music publishers throughout the country are requested to forward all their new publications for review. Careful attention will be given and candid and able opinions will be expressed upon them. It need only be said that this department will be under the care of a thorough musician.]

G. D. Russell & Co., Boston, Mass.

1. Ye dinna understand.....(ballad).....H. S. Perkins.
2. Shall I wear a white rose?.....(song).....E. B. Farmer.
3. Flower of the Field.....(cantata).....Rottoli.
4. Afterwards.....(cantata).....Tosti.
5. Magic Bells.....(piano).....W. Cooper.

No. 1.—An ordinary ballad, likely to appeal to an average audience. It says nothing new, and, therefore, can be understood and appreciated on a first hearing. One mistake remains uncorrected. Compass D to F—a minor tenth.

No. 2.—Is an agreeable song, showing some skill on the part of the composer. It is neither original nor commonplace, but may claim attention from the majority of singers. Compass too variable to be denoted.

No. 3.—Can be made exceedingly effective by a good singer who has full command over her breath. The melody is not taking in the ordinary sense, however, and, therefore, will hardly be likely to appeal to the general public. The accompaniment is generally well written, with here and there a passage that might be altered for the better. Several errors are noticeable, which should be altered in another edition. Compass E to F—a minor ninth.

No. 4.—Taken as a whole this song may be voted a success, and some skill is displayed in the putting of it together; but the melody is tame, and is only saved from dullness by the well written accompaniment. One chord has evidently a misplaced note. Compass D to G—an eleventh.

No. 5.—A graceful and nicely written salon piece, not only pleasing but containing much that may be practiced to advantage by young pianists. Withal it is only moderately difficult, a further recommendation for its use. But there are several very bad mistakes left to puzzle both teachers and scholars, two of which may be mentioned. The piece is in six-eighth time, but two bars contain seven-eighths, unless four sixteenths are made four thirty-seconds. The second error likely to puzzle ordinary students consists in six notes which need an *sva*, mark over them, otherwise the fingering appears impossible and ridiculous. Why will publishers issue pieces of a salable kind, or even any kind whatever, with such errors as the above left uncorrected? That it is done is incomprehensible.

Lavigne & Lajoie, Montreal, Can.

Mon cœur est assaisé.....(melody).....Ernest Lavigne.

One of the best of Mr. Lavigne's compositions for the voice. The accompaniment is effective and beautiful, and the melody quite capable of being made impressive. There is true sentiment in it. Compass, D to F—a minor tenth. It should have English words to give it a wider scope.

Wm. A. Pond & Co., New York City.

He takes my grief.....(sacred song).....A. J. Holden.

To the musician there is nothing new in Mr. Holden's "sacred song," but the composer displays a gift of "planning" well, and has certainly set the words in admirable style. A good singer cannot help but make a more than ordinary impression with it, and will not fail to find sympathetic listeners. Mistakes are not absent, and the last section in twelve-eighth time should have been written down differently, in order to have avoided a good number of superfluous notes. Nevertheless, it can be thoroughly recommended to singers generally, but to church singers especially. Compass, D to G—an eleventh.

THE ORGAN, PIANO AND VOICE.

....Florence Rice-Knox has been engaged by Mr. Abbey for the Patti Italian opera season at the Germania Theatre.

....The London *Athenaeum* protests against the star system in music, which has been, it says, one of the greatest curses of music in England.

....Marie Fischer, a promising young singer, and sister of the well known violoncellist, M. Adolphe Fischer, died recently near Brussels.

....The next organ recital by Mr. Eddy in the course now being presented at the Hershey College of Music, Chicago, will take place on Wednesday, March 2.

....Karl Schneider died at Cologne on the 3d of January. He was born in Strehlen in 1822, and appointed Professor of Singing at the Cologne Conservatorium in 1872.

....The celebrated baritone Maurel was singing last month at Marseilles. This month he passes at Monte Carlo, and next month (March) he will appear at La Scala, Milan.

....A Concert-room organ in the Kurhaus of Aix-la-Chapelle having some 43 stops, has been lately heard recital fashion. The organ was built some half-dozen years ago.

....S. N. Penfield's third organ recital took place last Thursday afternoon in St. George's Church, Stuyvesant square. The organist and organ were both heard to great advantage.

....The impresario Ullmann is reported to have discovered a "Star," a Russian cantatrice, said to be likely to hold, in the future, the position now occupied by Adelina Patti. Gye has already engaged her for a season in London.

....George Magrath, the young pianist, who made a favorable impression early in the season, will give two piano recitals in March at Steinway Hall. Mr. Magrath has been studying in Europe since he was last heard in this city.

....A private Pittsburg correspondent, an excellent pianist and musician himself, thus speaks of Julia Rivé-King's recent visit to that sooty city: "I had a royal treat in hearing Mme. Rivé-King. She is the best pianist I have heard here since Von Bülow visited us, and realizes my idea of expression, passion and taste, as well as perfect education."

....Roberto Aimerito, a young maestro of Torino, pupil of Pedrotti in composition, and for two years in the Catania musical Lyceum, a substitute professor, has been awarded by the Cercle Bellini of Catania, a silver medal for a composition for "Piano and Voice," and has also received several "mentions" for other works presented at the same time.

....The programmes of the five Sunday evening services in January, held in the First Presbyterian Church, Chicago (H. Clarence Eddy, organist), have been received. Both the choir selections, and the organ pieces performed are more than ordinarily interesting, especially the latter, which contain choice excerpts from Mendelssohn's organ sonatas, besides compositions by Guilmant, Lux, Hopkins, &c. The idea of employing such programmes is an admirable one.

....A pianist named Aguilar has been giving a series of recitals in London, in which he played many of his own compositions. The London *Musical Standard* speaks of a few of them in this wise: "Mr. Aguilar's sonata in A minor, a fine and highly elaborated work of three movements, has a variety of strong contrasts, salient points, and effective modulations. The andante in A major would strike every auditor as lovely music. The fugue in E minor, a capital *œuvre de genre*, came after a pretty flowing melody in A major, which ends with a plagal cadence (D minor to A). The 'Day Dream,' in D flat, may fitly mate with the 'Dream Dance,' in A major; the 'Rustic Dance,' in C, almost too grand for its title, has certain Hungarian characteristics."

....That singers are occasionally overtaxed will be admitted. A good illustration of this will be found in what follows, taken from a foreign journal. At San Remo, the prima donna, Milliè, was recently forced to sing thirteen times in ten days; one day in a general rehearsal of "Rigoletto," the next morning in another rehearsal of the same opera, and in the evening at its performance; the third day in the second performance of "Rigoletto;" the fourth day in a rehearsal of "Mignon," the fifth day in another rehearsal of the same opera, morning and evening in a third representation of "Rigoletto;" the sixth day in another rehearsal, morning and evening in a fourth performance of "Rigoletto;" the seventh day in an orchestral rehearsal of "Mignon;" the eighth day in a representation of the same opera; the ninth day "Mignon" and the tenth day "Rigoletto."

....Of Herr Schott's representation of "Lohengrin," given by the Carl Rosa Opera Company at Her Majesty's Theatre, London, the *Musical Standard* has this to say: "Herr Schott, from Hanover, again filled the arduous title-part, an abstract being who, but for his connection with the artless and interesting *Elza*, would belike the Poet Laureate's overdone 'King Arthur'—a rather tiresome personage. Herr Schott's stalwart Teutonic figure and florid physiognomy hardly suggest the *beau idéal* of the mystical knight; and the voice is a trifle too 'robust' for the more delicate passages of *cantabile* that occasionally occur; but his intonation, thanks to the reduced pitch, is greatly improved since 1880: the reduction has now been fully made, to the standard of the French *diapason normale*, about a semitone below the high 'Philharmonic' pitch, which it is to be hoped, may be rigidly maintained for orchestral purposes. In illustration of the gradual 'working up' of the pitch may be men-

tioned the fact that the old spinets and virginals tried under Mr. Brinsmead's auspices in 1880, were found to be full a minor third (or three semitones) below the modern Erard or Broadwood! Herr Schott, like his fair partner, declined in power during the love duet of Act III., but recovered himself in the sequel, and made a grandly dignified exit."

...The following reported attempt at criticism will commend itself to musicians for its poetic loveliness: "Madame Patey's vocal powers are certainly extraordinary. To immense strength of lungs she unites the most delicate, the softest, and sweetest cadences, with varying intonations reaching from the highest note of a genuine soprano, yet capable of the full reach of a contralto voice. She does not attempt to follow the modern craze for variations, until even the original song is lost. She was dressed after the style of Jenny Lynn. To realize the full delightfulness of listening to such a voice it was necessary to occupy a central position in the room, which is certainly the most favored place for hearing, in contradistinction to the front seats. She was a perfect mistress of professional etiquette, and gave the noblest *conges* in response to the loud cries for encore, and the rapturous applause with which she was greeted."

...At a recent organ recital in London, Walter Wesché played a fantasia of his own for organ and orchestra, the orchestral parts being rendered on a piano. Whatever the merits of the work may be, the idea of the orchestral accompaniment to an organ solo being played upon the piano is truly ridiculous. Better to have allowed the work to remain unheard than to have performed it under such conditions. There is something to be said in favor of an organ rendering the orchestral accompaniment of a piano concerto, because the chief instruments of the orchestra can be tolerably well imitated, and the *tutti* parts sound effective on the full organ. Besides which, the ability of the organ to sustain notes as long as may be necessary, makes it a truer substitute for the orchestra than any other instrument. But a piano!—well, the attempt to use it for the same purpose is folly, except for a piano concerto when played in a drawing-room. This may pass, considered as a necessity.

...An English writer says, "A consummation devoutly to be wished is, that a growth of more purely orchestral organ music would lead performers away from attempting to render such works as the overtures to 'Freischütz,' 'William Tell,'

and 'Oberon'—works, the grandeur and beauty of which, in their proper place, few will dispute, but which, transplanted to the organ, are as far out of place as to secure for us among German organists the most well-merited ridicule." In these remarks the musician of taste finds much to approve, although he may go hence and sin again in precisely the thing with which he has been brought face to face. The term "orchestral organ music" is one full of appropriateness, and modern writers for the king of instruments are rapidly developing such a style of composition. Guilmant and Widor are organists whose organ music is of the advanced school, totally different from what the mass of English and German writers produce for the same instrument. Organ music is undergoing a remarkable transformation even if it be slow.

...The mechanical side of music is generally overrated by musicians, especially pianists. Execution is placed among the gifts instead of being looked upon as a mere matter of cause and effect. It seems reasonable, at least, to assert that "there is nothing to prevent any one of ordinary general abilities from attaining to a very respectable proficiency in this" (music) "or any other mechanical art which we may wish to acquire." So says a writer on music, and with him no issue can be taken. There is no doubt that many things connected with music are attributed to genius and inspiration which may be set down as matters of cause and effect. Even the oft-quoted "playing with expression" is partly the result of the mechanical observance of dynamic effects. "True conception" and "individual interpretation" are gifts which only few pianists can lay claim to; but with regard to many of the other necessary qualities most players stand on the same ground.

...Tamberlik, the renowned tenor, with his excellent artistic operatic company, have been quite successful wherever they have performed. Great as he has been as a singer, he is yet likely to make a good impression as an impresario. This is not often the case, for singers are commonly so puffed up with vanity that they lack every necessary quality to become even fair business managers. Tamberlik, in his choice of fellow-artists, has displayed wisdom, and shown a knowledge of the requirements of the public, from which he knows full well his sustenance has to be drawn. Not upon one star has he placed his reliance, but upon a good and complete ensemble, which, in the end, is the only certainty that obtains and retains

the public's support and esteem. Tamberlik was once great if his voice now has failed. As an artist he will always be great, even when his tones have ceased to charm.

...The number of life superstitions are many! Persons in every walk of life are found clinging to some unaccountable and inexplicable mental phantoms, even including the philosopher and scientist. The writer knows an able musician who has some absurd ideas about a certain number with which he connects his death. Offenbach is said to have had a superstition of this sort, and later the deceased Caroline Richings-Bernard, whose pest of a number was 13. She would have been forty-six next May—the 13th. During Christmas week, at a dinner party in her house, thirteen persons sat down to table. She died on the 13th of the month. The following is told in a Vienna journal. A lady of high position in that city had bidden her servant a short time before the representation of "Les Contes d'Hoffmann," at the Ring Theatre, on the night of the disastrous fire, to go and engage a box. He went, and returned with box 13. But the superstitious lady would not take that box, and sent him to change it. No others being unsold, the servant returned, and the lady decided to remain in the house for that evening. The number 13 had saved her! But for her seemingly ridiculous whim she would doubtless have died. Her faith must be fixed.

...J. de Zielinski gave an organ concert at St. John's Church, Detroit, last Saturday, February 11, when the following interesting programme was presented: March in B flat (Silas); Melodie in F (Scotson Clark); J. de Zielinski; "Messiah" (Handel), recit., "Comfort ye," air, "Every valley," C. V. Slocum; recit., "Behold! a Virgin shall conceive," air, "O Thou that tellest," Gertie Perry; recit., "For, behold," air, "The people that walked in darkness," W. J. Milward; air, "Rejoice greatly," Jennie Jones; recit., "Then shall the eyes of the blind be opened," air, "He shall feed his flock," Gertie Perry; air, "Come unto Him," Emma Forsyth. Postlude in F (Guilmant) J. de Zielinski; Largo, for cornet and organ (Handel), Mr. Jersey and Mr. De Zielinski; "Messiah" (Handel), recit., "Thy rebuke," arioso, "Behold and see," C. V. Slocum; air, "How beautiful are the feet," Emma Forsyth; recit., "He that dwelleth in heaven," air, "Thou shalt break them," C. V. Slocum; air, "I know that my Redeemer liveth," Emma Forsyth; Pilgrims' Chorus from "Tannhauser" (Wagner-Liszt), J. de Zielinski.

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BRIEFS AND SEMI-BRIEFS.

....The receipts of the Patti concert in Indianapolis were \$4,600.

....D'Oyly Carte is resting in St. Augustine, Fla., but will shortly return to this city.

....Dora Becker, a youthful violinist, eleven years of age, gave a concert at Steck Hall on Friday evening of last week.

....J. N. Pattison will begin a series of concerts on next Thursday evening, February 23, at his music rooms in Union square.

....Marie Le Baron will give a musical entertainment at Chickering Hall on next Monday, February 20, with the aid of a number of artists.

....Amalia Materna, who has been engaged for the May musical festival in this city, sails from Liverpool for this country about the middle of April.

....The Guernsey-Listemann Combination gave a performance at Chickering Hall on last Monday night. Music and readings made up the programme.

....Gorman's Church Choir Company appeared at Lancaster, Pa., in "Patience," February 11. Wilbur's Opera Company, in "La Mascotte," February 17.

....The Waterbury (Conn.) Choral Union presented the opera of "Martha" on February 14 and 15, assisted by four professionals. Prof. Bartlett was the musical director.

....A "Choral Union" has been organized at Saginaw, Mich., of which J. de Zielinski, of Detroit, has been elected musical director. He will visit Saginaw once a week.

....The attractions now at Koster & Bial's Concert Garden are Mme. Marie Hasslacher, Miss Patti Rosa, the Ladies' Philharmony, Mlle. de Bertrand and Rudolphe Frische.

....The Detroit Musical Society gave a ballad concert at Music Hall, on February 2. The interpretation of the various numbers, with one or two exceptions, was far below mediocrity.

....Ruth Torbett, of Indianapolis, disclosed a voice of remarkable sweetness and power at a concert in the College of music, Cincinnati, last week. She sang an aria from "Lucresia Borgia."

...."Il Puritani" will soon be produced by the Galveston, Tex., M. D. S. Club, and promises to be a very good rendering of this beautiful opera, as the caste is filled by the best singers of that society.

...."Apajune" will be produced at the Bijou Opera House on Tuesday, the 21st inst. The cast will include the principal members of the Bijou Opera Company and the Melville Opera Company.

....The Strakosch opera season at Booth's, which begins next Monday, will be made specially interesting in Mme. Gerster's first appearance in New York in the rôle of *Ophelia* in Ambroise Thomas' "Hamlet."

....The Boston Ideal Opera Company was at Booth's Theatre during this week, and played "Fatinitza," "Pirates of Penzance," "The Bohemian Girl," "Olivette," "Mascotte" and "Pinafore."

....The second promenade concert of the Seventh Regiment Band, under the auspices of the Veteran Association, will be given in the armory at Fourth avenue and Sixty-sixth street, this Saturday evening, February 18.

....Adelina Patti sang to a very large audience at Music Hall, Detroit, February 10, creating a furore among the usually lethargic patrons of art in that city. The orchestra did not agree with Signor Nicolini in pitch.

....The School Teachers' Association will have concert at Steinway Hall on next Wednesday, February 22. The artists thus far announced are the Meigs Sisters' Vocal Quartet, Signor Montegriffo, Signor Lencioni and Mr. Hasselbrink, violinist.

....Manager Abbey, afraid to lose money on Patti in Detroit, canceled his engagement in that city, when C. J. Whitney stepped up, offered Abbey \$6,000, and now is busily engaged in counting the profits justly due him after exhibiting such managerial pluck.

....The fourth concert this season by the Standard Quartet Club took place on Tuesday evening last at Steck Hall. The programme consisted of two quartets by Beethoven and Bazzini, and a trio for violin, cello and piano, in which the distinguished virtuoso S. B. Mills took part.

....G. W. Hunt, of Ionia, Mich., gave a very interesting soirée in that place on February 8, assisted by Mrs. Jackson (soprano), and Mr. Balcom (violin). Mr. Hunt played a concert study by Seeling; Souvenir, Zielinski; "If I were a bird," Henselt; La Regatta Veneziana, Liszt, and Tarantella, Mills.

....The performance of "The Stolen Kiss" by the Home Dramatic Association, on February 8, at the Park Theatre, Newark, drew a very large audience. The piece was adapted by Prof. George Harrison from an old farce written by J. H. Payne, entitled "Twas I." The music was taken from operatic and various other sources, some of it being original. Although a pretty operetta, it was not a success as a musical performance. Most of the soloists and the chorus at times sang out of tune and time. Miss Hunter, as *Georgette*, the leading part, did very well in the main, but overacted. Miss Gilbert

(*Julienne*) sang her song, "Tis so like the men," very well. Miss Bassett (*May*) has not a particle of voice, and was out of place in an opera. G. A. Frankel, who took the part of *Marcel* on short notice, was the best of the men. Mr. Mullin (*Delorme*) was good when he sang in tune. The other minor parts were fairly done. The costumes and orchestra were good, but the "Home" had better keep to dramatic performances and leave opera to singers and musicians.

....An interesting concert was recently given by the Poughkeepsie Vocal Union at the Collingwood Opera House of that city. Dr. Frederic Louis Ritter, principal of Vassar College, being the director. The programme was made up of madrigals and glees, interspersed with violin solos by Remenyi. The chief vocal selections were Stevens' "Ye Spotted Snakes;" Schubert's "Creeping Lightly," for female voices; Morley's "Now is the Month of Maying;" Bishop's "Sleep, while soft evening breezes;" Ford's "Since first I saw your face;" Steven's "The Cloud-capped Tower," &c. Mr. Remenyi's chief solo was Mendelssohn's "Concerto," for violin.

Trade in Waterbury.

[CORRESPONDENCE OF THE COURIER.]

WATERBURY, Conn., February 10, 1882.

THE music trade is booming in this city. Driggs & Smith (one of the oldest music houses in the State) report good sales. Their list comprises Steinway, Wm. Knabe & Co., Decker Brothers, New England Company, and James & Holstrom pianos, Decker Brothers being the favorite. They also have the agency for Clough & Warren and Mason & Hamlin organs.

H. R. Day, agent for B. Shoninger & Co., has a nice room fitted up, and is doing a large business in Emerson and Weber pianos and Shoninger organs. Weber uprights seem to be in great demand.

Wm. M. Rudge, agent for N. W. Hine, is doing a good business in Hazelton and Wheelock pianos and Estey and Palace organs. BEVERLY.

Atlanta Trade.

[CORRESPONDENCE OF THE COURIER.]

ATLANTA, Ga., January 30, 1882.

TRADE in this city has been very good for the past year, and especially since the Exposition, which awakened the trade considerably. There are most all sorts of pianos and organs sold here.

Phillips & Crew sell Knabe, Hallet & Davis, Behring's, Fisher & Pease's pianos; Clough & Warren and Carpenter's organs. This house has been established since 1865.

The Brannmiller music store sells Stieff, Chickering, Hardman, Arion and Southern Gem pianos, Mason & Hamlin's and New England organs. It has been established twenty-eight years.

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The Smith American Organ Company sells Smith American pianos and organs.

Besides these firms there are smaller dealers who sell smaller instruments and sheet music, &c. None of them complain. M. A. OLDHEIM.

Detroit Trade Notes.

[CORRESPONDENCE OF THE COURIER.]

DETROIT, Mich., February 11, 1882.

F. J. SCHWANKOWSKI is moving his music store from Jefferson avenue to Monroe avenue, which in some respects is a more central location, and where he will not be so cramped for room as he has been heretofore. The Schomer piano is strongly recommended by this firm.

J. P. Weiss, the ever-busy and obliging music dealer of 76 Woodward avenue, has made several good sales lately, notably that of a Steck baby grand, admirable in tone and finish, to G. W. Hunt, of Ionia.

Clough & Warren, organ manufacturers and agents for the Decker piano, speak with satisfaction of the after-holiday trade, and the large establishment of C. J. Whitney shows such activity that it makes one wonder where all the purchasers come from. * * *

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DEAR MR. LELAND—Before leaving the city we wish to express to you our heartfelt thanks for all the attention we have received from you and your *personnel* during the week which we have spent in your hotel; and also, we do not like to leave without telling you what a high opinion we have formed of your magnificent house. We have traveled through all the United States and Canada for the past fifteen years, and never have we found a hotel which in every way is so complete as yours. Service we have never found more polite and more attentive than all your employees. Your rooms are so large and comfortable, your table not only without a rival in point of good cooking, but never have we seen a table so abundantly supplied; and, in fact, no hotel have we every stayed at which so thoroughly and in every way gave us so much satisfaction.

Wishing you all the success in life which you so much deserve, we remain, yours very truly,

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Washington Successes.

[CORRESPONDENCE OF THE COURIER.]

WASHINGTON, February 12, 1882.

THE week has closed with a very successful two weeks' engagement of John McCullough at the National Theatre, while John C. Ford's opera company, better mounted than ever, did equally well with "Patience" at the Opera House. On Friday evening the company gave the 150th representation of "La Mascotte," and made it the occasion for flowers and souvenir programmes to ladies of the audience. At to-day's matinée of "Patience" hundreds were turned away, and standing room, not often shown in Washington, was prominently displayed. FLOSS.

Music and Opera at Chicago.

[CORRESPONDENCE OF THE COURIER.]

CHICAGO, February 8, 1882.

THE Mapleson opera season closed here last Saturday evening. The performances have been exceptionally fine, and all in all, superior to anything the Colonel has yet presented in Chicago; and though deficient in having no great "star" among the *prime donne* whose name could create a *furore* among the fashionables, the company is, as a whole, stronger than any of the previous ones, and the season gives a convincing proof that in the absence of any individual of that description, thoroughly artistic and enjoyable performances are possible.

That the houses have not been large, with one or two exceptions, and these not crowded, is certainly partly due to the impression created by the recent Vienna catastrophe, and cannot be wholly if even partly chargeable to the absence of a "star." It may be worthy of notice that those who did attend were largely such as are capable of detecting at once any shortcomings in either principals, orchestra, or chorus, and know a good thing when they hear it, rather than those fashionables who go because it is "the thing." Not that what is denominated fashionable society was by any means unrepresented, but the majority of this class who were present were those who could justly lay claim to the possession of musical discrimination.

But it is certain that there is a widespread distrust of theatres and inclination to avoid a crowd, lest there be a repetition of the Ring Theatre horror, which has made itself felt of late.

For the fact that we were saved an infliction of "Martha" (announced, but withdrawn in favor of the "Barber of Seville"), a grateful public ought to return thanks.

Among the poorest performances of the season may be mentioned the "Huguenots," while, by far the best, was the presentation of "Lohengrin" last Thursday evening. Miss Hauk's delineation of the part of *Elsa* was, I must acknowledge, a great surprise to me, as I had not believed her capable of such a superb rendition. There are in her presentation of the part points, in which she differs from any one I have ever seen, though, it is only simple justice to state, that they are highly satisfactory in conception and execution. During several years spent in Berlin, I never failed to attend "Lohengrin" when given at the Royal Opera House, and have heard it in Vienna and other German cities, besides making an especial study of the opera from the orchestral score, and I do not, for a moment, hesitate to say that, in Miss Hauk's delineation of the character, I find a more perfect realization of the ideal *Elsa* than any I have ever beheld.

Campanini as *Lohengrin* has made great improvement since I last saw him in the part, though yet influenced by his education amid the traditions of Italian opera.

Miss Juch made an excellent impression, and though, if my memory serves, she appeared only twice, we should have been pleased to hear her oftener.

Mlle. Vachot usually did poorly in her opening work, but continued to improve as the opera progressed.

Mlle. Rossini made a good impression, but it would be too soon to predict whether she will become a great artist or not.

Mlle. Lauri won many friends, and seems to have excellent possibilities before her. Ravelli, Del Puente and Galassi did excellent work throughout the season.

Emma Henneges, of Cleveland, made her debut on the operatic stage, in the difficult rôle of *Fidelio*, a hazardous undertaking. I found her presentation of the part somewhat cold (not to be wondered at under the circumstances). Her voice is powerful, though not yet perfectly smooth throughout, and her stage presence is not particularly impressive; but she made a fair success, which is high praise in view of the difficulty of the part and her inexperience.

Patti sang at Central Music Hall last night to a crowded house, in spite of the assertions of Mr. Mayer on her former visit that she would "never sing in Chicago again; no, never." She met with very great success.

The Carreño Company has appeared in a concert at Central Music Hall and also (last Thursday evening) at the formal opening of the Weber piano warehouses.

Joseffy and his concert company are promised us for February 20 and 22.

The Hess "Acme" Opera Company is announced for next week at the Grand Opera House, in a season of popular opera, which will include two novelties, "The Widow" and "King Zephoris." FREDERIC GRANT GLEASON.



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Philadelphia Office: No. 407 Walnut Street. JULES VIENNOT, General Manager.

AN English musical journal recently put forth a plea for the better equipment of the numerous English military bands, urging also a more liberal remuneration of their members. The first thought that presents itself is that if there exists room for improvement in England in this respect, there is undeniably greater need that our military bands should be placed on a better footing. Compared with European organizations those in this country are generally insignificant, for only one or two of our bands can in any way be considered efficient and able to obtain recognition abroad.

SOME of the members of the Royal Family in England have been lately interesting themselves in behalf of the Art Divine. But as if to annul their efforts, or, at least, to make them appear ridiculous, Her Most Gracious Majesty the Queen has commissioned Gounod to compose a "Nuptial March" for orchestra and organ, for performance at the wedding ceremony of Prince Leopold, Duke of Albany. Undoubtedly Gounod will compose an effective and characteristic work; but is his selection a wise one or likely to beget esteem in English composers for the Queen and in foreign musicians for English musicians? We trow not.

MANY of the soloists who appear at our higher-class concerts seem to have been selected for other reasons than exceptional ability. It is a fact patent to all capable of judging, that the solo work of symphony concerts is generally much below the orchestral work; and herein lies a secret, a tale, or whatever else it may be called. Why Miss So-and-So, whom nobody knows, or who is at most a respectable amateur, should be accorded an appearance in preference to Madame So-and-So, a generally gifted and recognized artist, is where the mystery "comes in." But that this is very frequently the case is as broad as daylight. The fact is evident; and reasons are sought, many presenting themselves of a by no means flattering kind, which are generally voted true by constant observers. Money, favoritism and social influence are the three keys which infallibly unlock the barred gates for singers, players and composers. True merit, aye, even genius! stands no show. Whether this state of affairs will ever be broken down is very doubtful. Fashion dictates in all things, except for what has become generally accepted on account of age. Aspirants to fame are certain of so much toil—of reputation not much.

THE custom of hiring out new pianos in this city has grown to large proportions. Many who do not care to own a piano, and yet will not be satisfied to have in their house any but a good and new instrument, are willing to pay a high rental for indulging in the luxury of taking the "first bloom" of a new piano every year. To the less exacting and more sensible householder this

plan does not recommend itself, for he is aware that in a few years he will have paid a sum equal to the full price of a good instrument, without having a "key" to show for all the expense incurred. For such well-balanced individuals the "hire-and-purchase" system offers infinitely greater attractions, and on this account is very generally chosen. It has placed within reach of hundreds the power of purchasing a piano or organ, and has in this way helped to spread music both as a trade and art. For those who can afford to pay a comparatively large sum every year for a new instrument, and who are not particular in having anything to show for cash paid at the expiration of their lease, the hiring of a new piano offers certain advantages. It is a matter wherein each person suits himself.

"DO you know of any one wanting a piano or organ? Send us the name; if we sell to them, we will send you a five dollar gold piece for organ, or ten dollars for piano sale. Try us!" This is the important communication printed on a postal card by a "Western dealer," and sent around generally. Even if it smacks of the traveling quack-doctor's method of doing business, it shows enterprise of a rough kind. The fact is, that a dealer in musical instruments has no ordinary battle to fight. Competitors of every kind have to be met with their own weapons, or a financial crash becomes inevitable. According to English trade journals, dealers have to fight against the firms for which they are agents. A correspondent to one of these papers seriously asks what chance the dealers have when the prices for which they are made to pay either cash or its equivalent are not only extended to the so-called "profession" or their "clients," but in addition the further inducement of payment by installments is offered to those who buy direct from the makers? We have not yet reached this state of affairs in this country, to our honor be it said, but to glide into it is not impossible. Whatever methods dealers may consider it necessary to adopt in order to successfully fight each other, manufacturers are bound to protect their agents' interests if they would save trade from becoming a perfect chaos.

AMERICAN piano and organ manufacturers are not only credited with knowing how to make the best instruments in the market, but are also voted the most successful advertisers in the world. They are not content with the almost negative style of displaying advertisements which generally prevails in the European countries, but invent and plan as varied designs for the purpose of attracting the reader's eye as they employ different styles of cases (especially with regard to organs), to open the purchaser's wallet. The last issue of the *London and Provincial Music Trades Review* says upon this point: "The most cursory glance through the American trade papers will show we have much to learn from them in the matter of advertising, and that the old country is almost in its babyhood in the artistic designing and cutting of wood-blocks." The above is, at least, a frank confession of America's superiority in a by no means unimportant matter, and furnished only another strong proof that modern business qualifications are inherent in our very organization, further developed by strict training. But for a decided inherent commercial *penchant*, American goods would never have taken the fast hold they have gained in almost every mart of any importance in the civilized world.

MINOR TOPICS.

AN authority on music has said that, "even to a music lover, the universal cultivation of music is becoming more than sufficiently universal." This statement is not definite enough to pass unquestioned or to be easily admitted. Music, as generally taught and studied, especially outside of large cities, is not on a sufficiently elevated plane to make it desirable that it should be universally acquired in that way. The fruits brought forth by the larger amount of teaching consist in imperfect execution, and, what is much worse, vitiated taste. Almost would it be better for music not to be studied at all rather than only in this manner. But the universal cultivation of music cannot "become too widely universal" if the true aim of the art is taught and rigorously inculcated, and the masterworks of the great composers are tenaciously held up to veneration. The difficulty is that, notwithstanding the wide-spread pursuit of music as an accomplishment, only a small minority rise to a steady appreciation and love of sterling works.

THE *Tribune* in its review of "Manola" (Mr. Farnie's adaptation of Lecoq's latest operetta, "Le Jour et la Nuit") scored a good point when it remarked: "Half a dozen of the French operas recently presented here in English versions have shown the necessity either of more clever adapters, or a change to the Viennese products in the line of musical

comedy, or the multiplication of Gilberts and Sullivans with their bright, clean and ingenious school. The last is the consummation most devoutly to be wished, for a multitude of reasons, not the least being that in it not only is the original purpose of comedy subverted, but English is also used in a way which does not of necessity cause every Anglo-Saxon to blush at the degradation of his language." No one who wishes well even to the lighter forms of music, and who desires to behold native musical and dramatic talent flourish, will but heartily indorse all the above. French works may be very admirable, but they really appeal to Frenchmen only; while by others they are not understood, and rather suffered than enjoyed.

NOTES AND ACTIONS.

...B. N. Smith has this week received a large order for piano tops.

...Weser Brothers have on hand orders to keep them busy for several weeks.

...D. J. Brook, organ dealer, Sandwich, Ill., has given a realty mortgage for \$300.

...An excellent new piano has just been placed in Opera Hall, Brattleboro, Vt.

...James & Halstrom have begun to manufacture their own piano keys.

...Sohmer & Co. began work in their new factory on Wednesday last.

...The Celluloid Piano Key Company reports a constantly increasing business.

...M. H. Woodhull, Riverhead, L. I., has taken the agency for the popular "Sterling" organ.

...The "Telephone Piano" is manufactured by Hinds & Son, 21 and 23 Bank street, Newark, N. J.

...John M. Hale is now in Western Virginia looking after his piano and organ interests in that section.

...A. J. Deck, of Deck & Whiting, is soon to take a trip to South America in the interest of the music trade.

...Behning & Son have appointed L. B. Powell & Co., Scranton, Pa., their agent for that place and vicinity.

...A. G. D. Demarest, Hackensack, N. J., was in town last week. He is agent for the Estey organ in that city.

...G. P. Smith, Somerville, N. J., says there is a firm and strong demand for fine and elegant goods in that place.

...G. J. Ryerson, of Ramseys, N. J., left considerable orders with the Mechanical Organette Company on Monday last.

...Geo. S. Whitbeck & Co., Northampton, Mass., have the finest music store in that city. They handle the George Woods organ.

...C. E. Freeman, Amherst, N. S., a successful dealer in pianos and organs, passed through this city recently on his wedding trip.

...S. A. Ward, Newark, N. J., spent a day in this city, selecting and examining organs of different grades for his warerooms.

...Nathan Norton, of the Wilson Patent Piano Stool Company, says that the future of their "duet" stool is assured.

...C. N. Stimpson, Springfield, Mass., makes it a special feature to have always on hand a large assortment of pianos and organs.

...The Chicago *World* says that the principal members of Maple's Italian Opera Company use the Weber piano at their hotels.

...Albert Weber left for Chicago on Thursday of last week. Part of his business to the "Lake City" was to visit his branch house there.

...F. Kenyon Jones, with A. Weber, besides being one of the leading salesmen in the trade, is the author of over one hundred pieces of music.

...Geo. Lange & Son, piano key manufacturers, who were recently burned out, have resumed business at 321 East Twenty-second street.

...Jacob Brothers have kalsomined, painted, papered and otherwise renovated their neat and cozy warerooms at Thirty fifth street and Broadway.

...A. Mahan, Cortland, N. Y., is the proprietor of one of the finest music stores in that section, besides being one of the most pleasant of gentlemen.

...Strauch Brothers report that the number of orders they are now receiving is equal to that previous to the holidays, and that their facilities are taxed to their utmost.

...Hinds & Son's "Popular Organs," manufactured at 21 and 23 Bank street, Newark, are said to be meeting with great favor on account of their superior quality and low price.

...R. A. Jackson, Richmond, Ind., formerly secretary of the Chase Piano Company, has opened elegant warerooms in that city for the sale of pianos and organs. He was in this city last week selecting instruments.

...G. F. Child, Springfield, Ohio, says he has now on hand the largest and finest stock of cabinet parlor organs ever brought to that city, and claims to be able to sell some excel-

lent second-hand pianos and organs at half their value. He takes old organs and pianos in exchange for new, and does all kind of repairing to order.

....James H. Shaw, B. N. Smith's gentlemanly and efficient foreman and manager, is now as busy as possible organizing the employees in the factory in such a manner that only the best work will be turned out.

....W. S. Wright, Dover, N. J., reports his business as constantly increasing and says that first-class instruments make a market for themselves without any canvassing. The houses he represents comprise the best in the trade.

....Two of Behr Brothers & Co.'s pianos were used on last Tuesday evening at a grand testimonial concert tendered to and directed by H. J. Tyndale at the Church of the Disciples of Christ, in Twenty-eighth street, near Broadway.

....W. H. Kelten, of Easton, Pa., has moved into his new warerooms in that city, which are now adjacent to his large and popular book store. He is agent for the Mason & Hamlin, Smith, American, and Wilcox & White's organs, as well as for the most prominent pianos.

....The pianos of Albrecht & Co., the best manufactured in Philadelphia, are in great demand in the East and the South. Agents at Cincinnati, Chicago, and generally throughout the West could do a good trade with these instruments, which are excellent and sell readily.

....E. H. McEwen, manager of the Sterling Organ Company's New York warerooms, has entirely recovered from his illness, and is looking after the interests of that company with his usual vim. He reports fifty-seven organs sold the first ten days in February, and says it is very quiet, too, at that.

....Charles Chapman, Jr., a music warehouse keeper in Swanston street, Melbourne, was shot in the cheek on December 22 last by a woman whom he had betrayed. The woman was in destitute circumstances owing to her condition, and he refused to extend her relief. His wound is not fatal.

....Theodore Pfafflin, Indianapolis, Ind., arrived in this city on Friday of last week and left the following day on a visit to the East, but returned this week to this city and made some excellent selections of instruments. He is general for the Chickering piano. Mr. Pfafflin is said to be a very energetic young man.

....J. & C. Fischer have in course of preparation a baby grand. This is the firm's first effort in this direction and it intends to produce an instrument that in style and tone will be equal to the best of the kind manufactured. The firm has the new factory now in excellent running order, and it reports business good.

....William P. Gardner, of 174 and 176 Wooster street, New Haven, manufacturer of church and parlor pipe organs, has just completed two instruments of ten and twelve stops respectively of much merit. Mr. Gardner is constantly devising new improvements, and these are perhaps the most perfect he ever turned out.

....G. Reichmann, business correspondent for Sohmer & Co., left on Tuesday last for a trip through the States of New York and Ohio and to the Northwest. The object of the journey is to confer with the firm's agents in order that the house may be granted a little extra time to meet the pressing demand that is now being made for its instruments.

....James & Holstrom have already shipped several of their new scale square grands, the points of destination being Chicago, Buffalo and Fredonia, N. Y. The parties who secured these instruments visited the factory when the first one was being constructed, and being well pleased with it left orders. One is at present in course of construction for a prominent piano action manufacturer in this city.

....Behning & Son have recently brought out a new style of upright piano. Among the improvements is a new music desk, and in the interior the sounding-board is improved in a manner which causes the treble to be more brilliant than formerly. All who have seen the instrument have been pleased with it, and several orders have been given. The firm reports trade exceedingly good, especially for grands. It received on Monday two very large orders.

....Thomas Metz, for thirteen years a salesman with the Weber house, attained his fiftieth birthday on February 2, and received on the occasion several beautiful cards, containing congratulations, and some neat and costly presents. Mr. Metz is very popular with the music trade throughout the United States, and is held in the highest esteem by the firm which he has so long and faithfully served. It is to be hoped that he will sell the Weber piano for many years yet to come.

....Sydney Nimmo, the enterprising dealer in Washington, has closed the guessing contest noticed lately, and the jar has been opened and the beans counted in the presence of three merchants and some newspaper men of that city. Over 15,000 guesses were made and registered on the books, the numbers ranging from 2 to 6,000,000,000. Lottie Dent, aged sixteen, won the organ, guessing the right number, viz., 9,570. The liquid capacity of the jar which contained the beans was 7½ pints.

....Paul Gmelin, of Behr Brothers & Co., has been allowed a patent for a rest-plank spring in combination with the frame of the piano, and it is expected to be issued on

February 28. This improvement includes a wooden bridge in connection with a metal frame and a new pressure bar inlaid with wood, the latter prevents the jingling of the strings so common in pianos, while the former will prevent the losing of any vibrations of the strings, and gives a pure singing quality of the treble which it is said had not previously been attained.

....Among the visiting members of the trade to the city during the week were C. A. Ahlstrom, of C. A. Ahlstrom & Co., Jamestown, N. Y.; Theodore Pfafflin, Indianapolis, Ind.; Charles Powell, of L. B. Powell & Co., Scranton, Pa.; G. I. Ryerson, Ramsey, N. J.; F. A. Wiseman, Asbury Park, N. J.; C. C. Converse, Secretary of the Burdette Organ Company, Erie Pa.; F. J. Cantner, Reading, Pa.; S. T. Pomroy, Bridgeport, Conn.; T. P. Johnston, Cincinnati; William Sumner, Worcester, Mass.; R. A. Jackson, Richmond, Ind.; A. G. D. Demarest, Hackensack, N. J.; C. E. Freeman, Amherst, N. S.; S. A. Ward, Newark, N. J.

....Behr Brothers & Co. have shown unusual enterprise since they began the manufacture of pianos. Their success in establishing first-class agencies throughout the country, and the popularity which their instruments have already reached, is well known. Being unable to procure piano keys as fast as desired, owing to two manufacturers of these articles being burned out within a short time, the firm has begun to manufacture them, and has employed several skilled hands for that purpose. Jacob Ruprich, who was lately in business for himself, is superintending this department. Last week sufficient keys were produced for two dozen instruments. This house is the first to obviate any disappointment arising from want of keys. It is now very busy on pianos, for which it has still an accumulation of orders.

....The varnishing, filling and tuning departments of the Loring & Blake Organ Company's factory, at Worcester, Mass., were destroyed by fire on the night of February 8. These departments were located in the two upper stories of the factory. The other three stories of the edifice and their contents were badly damaged by water. In reference to the fire, the firm in a circular says: "Our machinery, engine and boilers are uninjured, except from slight damage by water, and will be in running order again in a few days. We have secured another building, contiguous to the damaged one, to which we shall transfer our case-making and finishing departments until repairs are completed. We shall have our entire force of workmen at work again in a few days, and shall be turning out finished organs at an early date. Those of our customers who have unfilled orders upon our books will, we trust, bear with us as long as possible, and not countermand their orders unless absolutely necessary. We also hope that they will, so far as possible, reserve their orders for us until we are once more in running order. For the many letters and telegrams containing kindly words of sympathy and offers of assistance that we are receiving from our patrons we tender our heartfelt thanks; they will be most gratefully remembered."

....Private watchman Reynolds, at a quarter past ten o'clock on Saturday night, discovered the existence of fire in the machine shop, about the centre of the four story brick building Nos. 547, 549, 551 and 553 West Twenty-first street, owned and occupied by C. F. Dielmann & Co., manufacturers of piano cases and sounding-boards. He ran out into the street to give the alarm, but before he was able to leave the building Roundsman Aitkin, of the West Twentieth street police station, who was standing opposite a signal box on the corner of Twenty-first street and Eleventh avenue, noticed a flash on the second floor of the factory and sounded an alarm. While the engines were on their way to the fire the roundsman and the watchman broke into the stable in the rear of the factory building and released the horses. In less than two minutes after the signal had been telegraphed engines Nos. 1, 3, 19 and 34 arrived. District Engineer Gicquel, in charge of the forces, upon reaching the scene saw that the fire was raging fiercely on the two lower floors of the factory, and was rapidly eating its way upward. He ordered a third alarm to be rung, and before the extra engines responded the whole structure was ablaze. The fireboat Havemeyer came with the extra call and took up a position at the wharf foot of Twenty-first street. Fully fifteen powerful streams were directed on the burning factory, but the fire in the short time it had been under way had made such progress that they were almost useless. Large piles of lumber, which were stored on the street in front of the factory and the lot running to the corner of Eleventh avenue, became ignited and threatened to set the adjoining property on fire. In less than half an hour from the outbreak of the flames the beams and flooring had been burned through, and then the side walls fell. After the walls fell the firemen directed their efforts to stop the spread of the fire, and the streams were turned on the burning lumber. The water was unable to reach the interior of the burning mass, and at last the firemen were compelled to tear the lumber down plank by plank. While William Krattanger, fireman of Engine 2, was at work on the burning building the west wall fell and he was buried beneath the debris. His comrades soon extricated him, and then it was discovered that he had been fatally injured, as his skull had been crushed in by the falling bricks. He was removed to Bellevue Hospital. Toward midnight the fire among the lumber had been extinguished, and the flames were confined to the building in which they

originated, which was by that time a total wreck. One of the members of the firm, who was present, roughly estimated the loss on the building, stock and machinery at \$100,000, which he said was partly covered by insurance. The flames, which could be seen for a great distance, attracted a large crowd, and fully 5,000 people witnessed the destruction of the factory from the lumber yards on the opposite side of the street. The burned building, which was fifty feet deep, had a frontage of one hundred feet. In the rear was a frame and corrugated iron building, used as a stable, which was also burned. The origin of the fire is unknown.

The Gilchrist Reception.

TO show their appreciation of his talent and their recognition of his well-earned triumph in the Cincinnati competition, three of the Philadelphia musical organizations, of which W. W. Gilchrist is conductor, tendered him a reception last week in the Academy of Fine Arts. The three societies are the Mendelssohn Club, a strong organization, whose good work is well known; the Amphion, of Germantown, and the Arcadian, which draws its membership largely from among cultivated residents of the northern part of the city. The members of every one of them came out in force, and there came besides many belonging to other Philadelphia musical organizations, some of them the composer's friends, and more who looked upon the distinction he had won as a distinction for Philadelphia on Emerson's theory that cities are rich in proportion to the number of their talented men. The occasion brought together an assemblage which was representative of the musical knowledge and culture of the city Germantown, where Mr. Gilchrist is both personally and professionally popular, contributed a large number of the guests.

The galleries, with their wealth of pictures covering the walls, were brightened by many handsome specimens of foliage, a row of which, with their sweet-scented blossoms, were ranged in front of the huge picture by West that covers the end of the large gallery. Mr. Gilchrist stood a little in front of this, and shook hands with the guests as they entered. Mrs. Gilchrist, his wife, and other members of his family were present, and were the recipients of many kind attentions. The people chatted awhile in the room, and then wandered off into other apartments, to look at the paintings or else to take seats in the corridor and listen to the selections of music played during the evening by a portion of the Germania orchestra, under Mr. Stoll. There was a piano in one of the galleries, and here some of the many musicians present played, and Miss Whinery and Miss Hensen sang. The entertainment was altogether informal, but very agreeable, and won for those who organized it the thanks of all their guests.

Mr. Gilmore speaks favorably of his recent concert tour. He naturally feels proud of his band, as it is the most complete and effective organization of its kind in this country. Wherever it appears the same delight and satisfaction is felt and expressed.

Exports and Imports of Musical Instruments.

[SPECIALLY COMPILED FOR THE COURIER.]

EXPORTATION of musical instruments from the port of New York for the week ended February 4, 1882:

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
Hamburg.....	10	\$895	*3	\$100	1	\$500
Rotterdam.....	11	550	..	..	..	..
China.....	..	..	..	..	†2	139
Brit. Poss. in Africa..	12	795	..	..	6	534
Cuba.....	..	..	4	905	..	..
Brazil.....	1	100	..	..	..	..
British West Indies..	1	50	2	280	..	..
London.....	28	2,369	1	240	..	..
Totals.....	63	\$4,759	10	\$1,525	9	\$1,173

* Piano materials. † Organettes.

NEW YORK IMPORTS FOR THE WEEK ENDED FEB. 4, 1882.
Musical instruments, 192 pkgs.....value, \$17,608

BOSTON EXPORTS FOR THE WEEK ENDED FEBRUARY 3, 1882.

TO WHERE EXPORTED.	ORGANS.		PIANOFORTES.		MUS. INSTRS.	
	No.	Value.	No.	Value.	Cases.	Value.
England.....	73	\$6,316	..	..	*732	\$4,539
Scotland.....	4	270	..	..	..	..
Totals.....	77	\$6,586	..	..	732	\$4,539

* Organettes.

BOSTON IMPORTS FOR THE WEEK ENDED FEBRUARY 3, 1882.
Musical instruments.....value, \$2,248

SOCK AND BUSKIN.

....Kate Claxton, on 6th and 7th, drew packed houses at Richmond, Va.

....Katharine Rogers played a re-engagement at English's Opera House last week.

...."The World" drew large houses at Detroit during the week ending February 11.

....The "Banker's Daughter" Combination played at Richmond, Va., on 14th, 15th and 16th.

....Frank I. Frayne Combination, including his trained lion, bear and dog, is at the Monumental, Baltimore.

....Edwin Booth and company are underlined for the Grand Opera House, Indianapolis, 24th and 25th inst.

....Robinson's "Humpty Dumpty" Company drew large houses at Mozart Hall, Richmond, Va., on 10th and 11th.

....At Ford's Opera House, Baltimore, "The Professor" had a very successful week. This week the "Galley Slave."

....John McCullough was given a complimentary dinner at Welcker's in Washington on Friday evening of last week.

....February 9, 10 and 11, Benj. Maginley as *Deacon Crankett*, supported by a fair company, played to good houses at Whitney's, Detroit.

....Atkinson's "Jollities," a comedy company of five clever people, played to good business at English's Opera House, Indianapolis, last week.

....Manager McGinley, Lafayette, Ind., has made a number of improvements in the Grand Opera House as regards seating, modes of egress and dressing-room arrangements.

....In Indianapolis this week Annie Pixley, Barry and Fay, the Elks' benefit, the Mannerchor carnival, at the principal theatres, and three variety houses open nightly.

...."Youth," as now presented at the Academy of Music, Baltimore, has been so much improved upon since its first performance that one can hardly recognize it as the same play.

....J. Merritt Chapman, one of the most gentlemanly theatrical attachées in the Northwest, and for several years connected with Whitney's Opera House, Detroit, has been put in charge of the establishment.

....The Bijou Theatre, Indianapolis, otherwise Crone's Garden rejuvenated, opened on the 13th with a variety performance. This makes six places of amusement open nightly in a city of less than 8,000 people.

....Owing to the retirement of Mr. Hathaway from the position of assistant manager to C. J. Whitney, Detroit, Fred. Whitney assumes those honors, and the occasional abuse from advance agents thrown in.

....Edwin Booth has been playing to the largest week's business ever had in Galveston. His leading lady, Bella Pateman, will always find friends there. The receipts for the week were nearly \$9,000 for six nights.

....Joe Emmet had a very successful week at the Holliday Street Theatre, Baltimore. The Order of Elks had its annual benefit at this house on February 8. Kiralfy's "Black Crook" has been this week's attraction.

....In Indianapolis last week Gayler's Comedy Company, "The Jollities," Katharine Rogers, Max Fehrmann, Frank Mordant, Hyers Sisters, these at the first-class theatres. In addition, two variety theatres were crowded every night.

....Lawrence Barrett drew a crowded house at Manchester, N. H., the 7th, as did also Willie Edouin's "Sparks" the 10th. "All the Rage," B. W. P. & W. Minstrels and the Fostelle Comedy Company were booked for the 15th, 16th and 18th, respectively.

...."Rooms for Rent" was played to a good house at the Academy of Music, Fort Wayne, Ind., on the 3d. The Hyer Sisters appeared on the 7th, "Old Shipmates" on the 9th, Col. Snelbaker's "Majestic Consolidation" on the 10th, and Genevieve Ward in "Forget Me Not" on the 15th.

....Hyde & Behman's "Muldoon's Picnic" gave a very poor show at Lancaster, Pa., on February 9. John A. Stevens in "Unknown," February 10; the Anthony Ellis Pantomime Company, February 14; Jay Rial's "Uncle Tom's Cabin" Company, February 15; Hyde & Behman's company in "Blunders," February 18.

....Wadham's Post, G. A. R., of Waterbury, Conn., assisted by Charley Collins and Mrs. Ray Alexander, gave the war drama, "61 to '65," on February 7 at City Hall. Going to Cheshire on 8th, playing to crowded house, returning to Waterbury 9th and 10th. The entertainment was a success in every particular, the entire proceeds going to the Soldiers' Monument fund. Companies A and G, of the Second Regiment, assisted.

....Frank Mayo played at Richmond, Va., on 8th, 9th, 10th and 11th to fair houses. His *Richard* was so severely criticised by the *Dispatch* as to call forth a lengthy card from Mr. Mayo, from which we clip the following: "Your critic in his remarks on my performance of *Richard III*, I regard as both vulgar and undignified. I claim to possess a sufficiency of intelligence and to have had experience in my profession—enough, at least, to protect me from being thought 'abominable and ridiculous,' or to have my effort dubbed 'nonsense.' Is your scribe aware of the fact that I have (before his advent perhaps) acted *Richard* before a

Richmond audience, and that one of his predecessors regarded my work as worthy of being placed side by side with some very worthy exponents of the same character? Or is he one of the fledgling critics who believe that I was born (professionally) with the buckskin suit of *Davy Crockett*, and am so molded by the narrow limits of that part as to forbid my spreading my ambitious wings for loftier flights."

....W. J. Florence, acting on the advice of his physician, canceled all engagements for the season, and disbanded his company after the performance in Cincinnati on the 31st ult. He wished to fulfill his contract with Manager English, of Indianapolis, but the physician's order was peremptory. Mr. Florence and wife at once started for Florida. It is believed that the "Hon. Bardwell Slote" will be appointed to represent the government at some foreign port. It is well known that he much desires to do so.

Operatic, Choral, Orchestral, &c.

The "Quartet Society" of Bologna has made Luigi Mancinelli its president.

A new minuet for orchestra, by Gilbert Desroches, has greatly pleased a Parisian audience.

A new opera by Serrans, entitled "Mitridate," will be soon represented at the Royal Coliseum, Madrid.

L'Opinion tells that Saint Saëns' "Henry VIII." will not be produced until about this time next year.

A new opera by Frederic Smetana, called "The Two Widows," was recently represented at Hamburg.

Goldmark's symphony, "A Country Wedding," has been given with effect by the Orchestral Society, Florence.

Messrs. Schulz-Curtius announce a series of Saturday evening orchestral concerts at St. James' Hall, London, next winter and spring.

Bottesini has almost completed a new comic opera entitled "Babele," and the buffo Carbonetti has been chosen to execute for the first time in Italy.

The musical season of 1881-1882 at Innsbruck has been marked by much enterprise, and included an excellent series of orchestral and choral concerts.

There are five grand orchestral concerts given every Sunday in Paris, the interesting programmes of which are all more or less just now of a Wagnerian tendency.

Paul Giesler's programme symphony, "Till Eulenspiegel," has been published in score by Bote and Bock, of Berlin. The work is spoken of as one of power and exceptional interest.

Mr. Mapleson's company was in St. Louis last week. Its repertory for the week included "Carmen," "Les Huguenots," "Lohengrin," "The Magic Flute," "Faust," and "Fidelio."

Capellmeister Emil Kaiser, composer of "Die Musketiere des Königs," is hard at work on a three-act lyric drama, entitled "Die Trompeter von Sakkingen," which will be performed at Brunn shortly.

Leo Delibes, the composer of "Jean de Nivelle," is writing a new three-act opera expressly for Maria Vanzandt. The title is "Lakme," and the libretto is from the united pens of MM. Goudinet and Gille.

Suppé's "Boccace" is in rehearsal at the Brussels Galeries Saint Hubert, and will shortly be produced. The title-role will be sustained by Lucy Abel. *On dit*, that the opera is to mounted in the most lavish manner.

The *Neue Musikzeitung* announces that the novelties of the Vienna Opera in the approaching season will be Thomas' "Francesca da Rimini," Wagner's "Tristan und Isolde," Boito's "Mefistofele," and Verdi's "Don Carlos."

A "Capriccio Italiano," by Tchaikowsky, has been given at a Brussels concert. Mozart's "Zauberflöte" has been performed in the same city, and with the evident acknowledgment that Mozart is still anything but out of date.

Lörzing's famous comic opera, "Czar and Carpenter," was given at Booth's Theatre last week in English, for the first time in this city, by the Boston Ideal Opera Company. There was a fair audience, and the performance was moderately successful.

Arrangements are in progress for a series of weekly symphony concerts to be given at St. James' Hall on Saturday evenings throughout the winter of 1882-83, at popular prices. They will commence in October next and be continued until the following May or June.

A grand festival, called "Massenet Festival," took place last month in the *salle des fêtes* of the circle of the Méditerranée of Nice. The composer of "Hérodiade" conducted the orchestra, while the vocalists were Mme. Brunet-Lafleur, M. Bosquin, of the Opéra, and M. Girard, baritone. The orchestra and chorus numbered in all 110 executants.

"La Question Lohengrin" continues to excite the minds of the Paris play-goers. First, the opera was to have been sung in German, then in Italian, and then in English. The latest report is that it will be interpreted by the Carl Rosa Company, with the English libretto of J. Jackson.

The manager of the Geneva Theatre having abandoned the idea of producing Massenet's "Hérodiade," an attempt to raise funds for the purpose is being made by several of the leading Genevese citizens. Talking of Massenet's opera, it is now denied that it is to be put upon the stage at the Theatre des Nations.

Strauss' new operetta, "Der Lustige Krieg," is in rehearsal at the Thalia Theatre under Mr. Simonsohn, the new conductor of the theatre, who has just arrived in this city from Europe. "Der Lustige Krieg" has been very successful in Vienna, and is spoken of as one of Strauss' most excellent compositions.

In the first part of a grand concert which took place recently in the "Cercles of Liberal Arts," a fine concert overture was performed entitled "Les Burgraves." The composer, M. Brunel, who directed his own work, is said to be an admirable *chef d'orchestre*, and to have had a real success in both respects.

The Brussels critics speak highly of a new operetta by Alma Rouch, entitled "Les Deux Augures," lately produced with much success at the Fantaisies-Parisiennes. The music is said to resemble Grelly's. MM. Paul Arene and Georges Richard are responsible for the libretto, which is light, sparkling and—libidinous.

Walter Macfarren's series of three orchestral concerts will be given, at popular prices, in St. James' Hall on certain Saturday evenings in February and March. There will be an orchestra of seventy performers, with M. Sainton as principal violin, many other leading orchestral artists being also engaged. Several interesting works, new and old, are promised.

It will be seen that the concerts of the Musical Union, so long successfully directed by Prof. Ella, will proceed as usual in the spring. The first matinée is fixed for Tuesday, April 18, the week after Easter. M. Jules Lasserre retains the post of director. A silly report recently afloat that the Musical Union was at an end should entail upon its authors, in strict equity, an action for damages.

Arrangements have been perfected by which the Emilie Melville Opera Company and Mr. McCaull's Bijou Opera Troupe have been combined, and will appear at the Bijou Opera House on next Monday, February 20, in "Apajune, the Water Sprite," the new comic opera by Genée and Millöcker. Extensive preparations are being made, it is said, to produce this sprightly work in a very handsome style.

The Germania Orchestra, encouraged by the success which for three seasons has attended their public rehearsals on Thursday of each week at the Academy of Fine Arts, lately announced a series of two grand symphony concerts at Horticultural Hall, Philadelphia. The first one took place on February 14, and the second is set down for April 11. The orchestra is one of the oldest and best known in the country, having been organized in 1856 and incorporated by an act of the State Legislature in 1860.

The musical year of 1881 was not very productive in France. The only new works represented were the following. At the Opéra: "Le Tribut de Zamora," "Les Contes L'Hoffmann," "Les Pantino" and the "Taverne des Trabans," at the Opéra Comique: "Mascotte" and "Re-Mascotte" at the Bouffes; "Janot" and "Le Sals" at the Renaissance; "Le Poupées de l'Infante" and "Les deux Roses" at the Folies Dramatiques; "Le jour et la nuit" at the Nouveautés. Never, say the French journals, was a year so poor with regard to production.

The directors of the British Philharmonic Society have resolved next season not to produce Berlioz's "Lelio," and will instead play Rubinstein's "Paradise Lost" (produced at St. Petersburg, December 17, 1876), Brahms' new piano concerto (after the Crystal Palace), concertos by Sgambati and Brahms, new works by Mr. Stanford and Mr. Corder, Brahms' "Nœnia," and Liszt's "Hungaria" poem. Beethoven's "Choral" and other symphonies will likewise be given. The first concert will be given as early as February 9. The forthcoming season will be the seventieth of the Society.

Mr. Strakosch's Italian opera season will begin at Booth's Theatre on Monday evening, February 20, and will last twelve nights. The company is headed by Mme. Etelka Gerster, and includes Mlle. Maria Leslino, Mlle. Katharine Van Arnheim and Miss Abby Carrington, soprani; Mlle. Maria Prassini and Mlle. Berta Ricci, contralti; Signorini Giannini, Lazzarini, Perugini and Habelmann, tenori; Signor Ciapini and Mr. George Sweet, baritones; Signor Mancini, basso, and Signor Carbone, buffo. The repertory includes some thirty operas, of which the half-dozen in which Mme. Gerster is accustomed to appear will probably be those most often heard.

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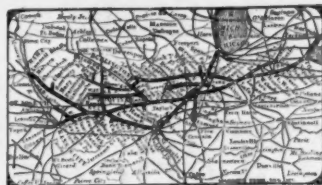
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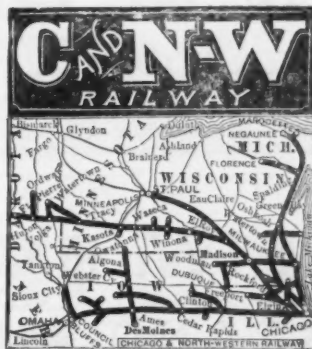
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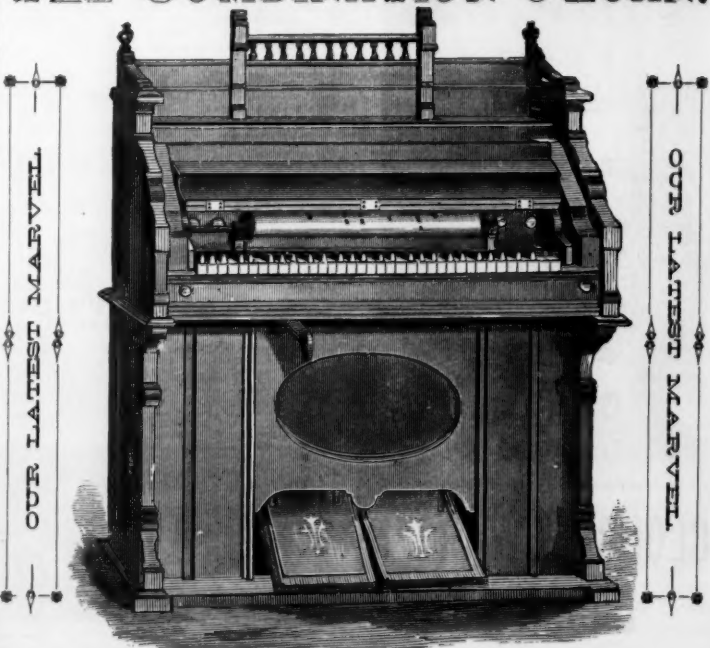
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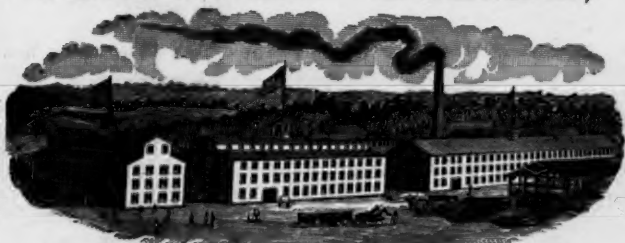
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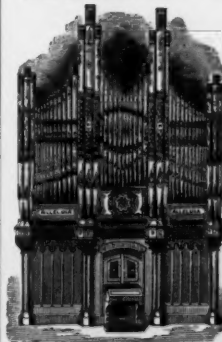
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